

“We shall not cease from exploration, and the end of all our exploring will be to arrive where we started and know the place for the first time”.

## Module B: Critical Study of Texts – T. S. Eliot

By Vanessa Bromhead

# Module B

- **POEMS SET FOR STUDY:**

- ‘*The Love Song of J. Alfred Prufrock*’, ‘*Preludes*’, ‘*Rhapsody on a Windy Night*’, ‘*The Hollow Men*’, ‘*The Journey of the Magi*’

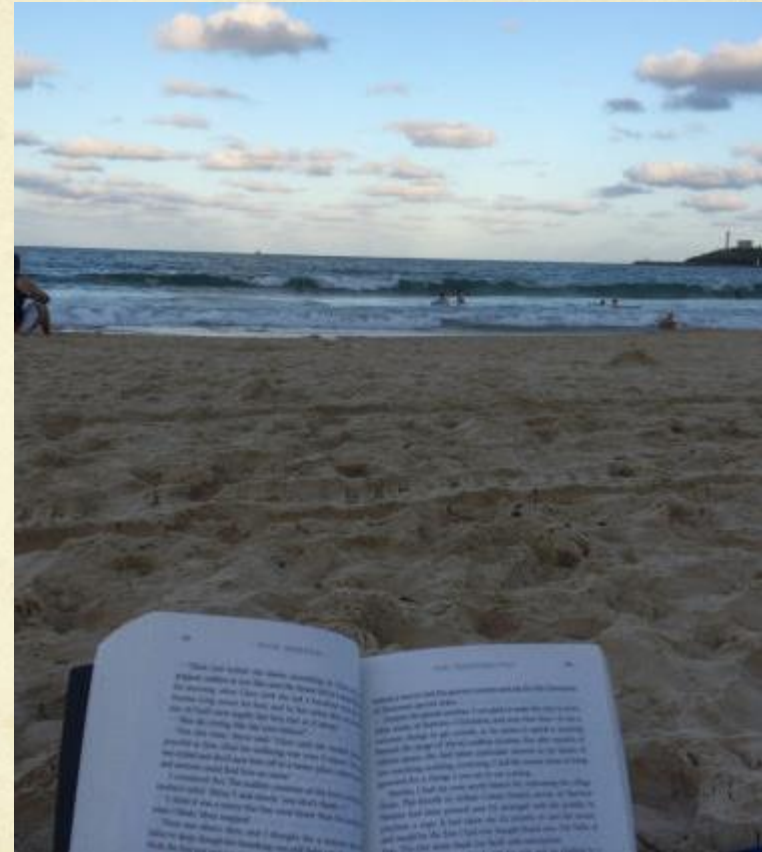
- This module requires students to engage with and develop **an informed personal understanding** of their prescribed text. Through **critical analysis and evaluation** of its **language, content and construction**, students will develop an appreciation of the **textual integrity** of their prescribed text. They refine **their own understanding and interpretations** of the prescribed text and critically consider these in the light of the **perspectives of others**. Students explore how context influences their own and others’ responses to the text and how the **text has been received and valued**. (Refer to the *English Stage 6 Syllabus*, p 52.)

- **Textual integrity:** The BOSTES defines textual integrity as ‘the unity of a text; its coherent use of form and language to produce an integrated whole in terms of meaning and value.’ Textual integrity is achieved when all components of the text combine to form a cohesive whole.



# Examination Rubric

- In your answer you will be assessed on how well you:
- demonstrate an **informed understanding** of the ideas expressed in the text
- evaluate the **text's language, content and construction**
- organise, develop and express ideas using language appropriate to **audience, purpose and form**



# Ideas for approaching Mod B

- Remember that all FIVE poems constitute the text you are studying.
- Balance between context, text, personal understanding and critical readings.



# Feedback from 2013 HSC Markers

- Explore how time and place are used in Harwood's poetry to shape the reader's understanding of the enduring value of relationships.
- In your response, make detailed reference to at least TWO of the poems set for study

### **Candidates showed strength in these areas:**

- demonstrating how time and place are used in the poems to shape the reader's understanding of the search for truth/the enduring value of relationships/the transient nature of life
- exploring the relationship between time and place in the context of the poem as well as the poet's context
- displaying a sophisticated knowledge of poetic techniques and their effect in conveying the ideas of the poems
- choosing poems and textual references that substantiated the focus of the response.

### **Candidates need to improve in these areas:**

- demonstrating a more conceptual understanding of the body of work of each poet
- choosing appropriate poems to best respond to all aspects of the question
- linking the poems in an integrated way to respond to all aspects of the question (time, place, ideas, etc).



# APPROACHING A CRITICAL STUDY OF POETRY

The most important feature of this module that markers want to see in your HSC response is a **PERSONAL** understanding of the poems. The focus is on what you understand and the meaning you gain from the poetry. It is critical that each of Eliot's poems is studied in depth. All **five** of the poems are the **set text** for study and considered a suite of poems. This means that the HSC exam could specify any or all of the poems they wish you to write on during the examination.



- *'The Love Song of J. Alfred Prufrock', 'Preludes', 'Rhapsody on a Windy Night', 'The Hollow Men, 'The Journey of the Magi*

- The key to deconstructing any poem is to focus upon the words being used by the poet and the different ways of reading these. Each decision made by the poet in the construction of their poem will ultimately impact the meaning individuals gain from the text. It can also be helpful to reflect upon your knowledge of T. S. Eliot's context, influences and modernist poetry. This can sound very subjective and confusing when you approach a poem that you do not understand or find yourself disconnected from. There are a number of ways that you can approach the poems set for study and we will look at a couple of approaches.



# Ideas for approaching poetry

## Reading Poetry Questions

What is your first impression of the poem?

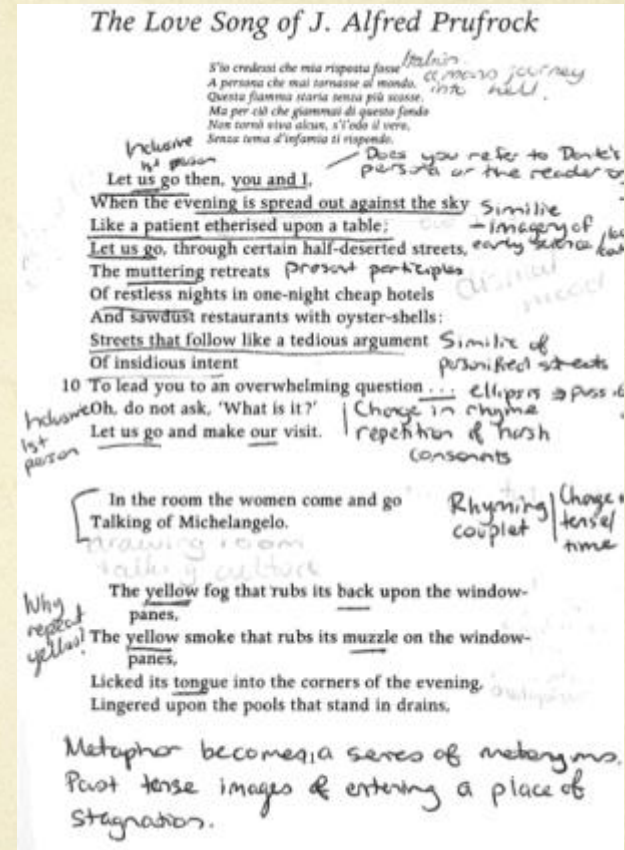
Reflect on the language being used.  
(FLIRT)

Consider the layout of the text.

Look for ambiguous, surprising, references to other texts or contradictory meanings.

Ask what is this poem saying about the human condition, life, society or people?

Reflect on your experiences, values or feelings about the subject of the poem.



# Direct Questions

- **What is being said? (Content)**
- Briefly describe the events or ideas portrayed in the poem.
- Describe the **context** of the poem. What concerns/ideas are revealed in the poem? Try and consider what the poet is saying about the human condition.
- How does the poet feel about the topic? (Give examples.)
- **How is it being said? (Language and Construction)**
- What are the most important technical feature/poetic devices being used in the poem?
- Record and analyse five quotations from the poem that you feel relate in some way to key ideas of T. S. Eliot's poetry.
- How do the structural features of the poem reflect the focus of Eliot in the poem?
- Describe how the techniques and ideas of T. S. Eliot distinguish him from other poets.



- **What is the effect on the reader? (Personal Response)**
- What did the poem make **you** think about?
- What is **your** personal response to the poem?
- **What are the significant influences on and of this poem? (Other's Responses)**
- Personal / Social / Historical / Cultural influences of the time
- What have other literary critics written about this poem? (write about one or two)

# Teaching ideas

## ○ Short Film of the Poem.

Allocate different poems to students or groups of students.

Each group must create a short film of the poem. They must provide a voice over reading of the poem. The visuals provided need to demonstrate awareness of:

- The personal, social, historical and cultural context of the poem
- An understanding of key concepts conveyed within the poem.

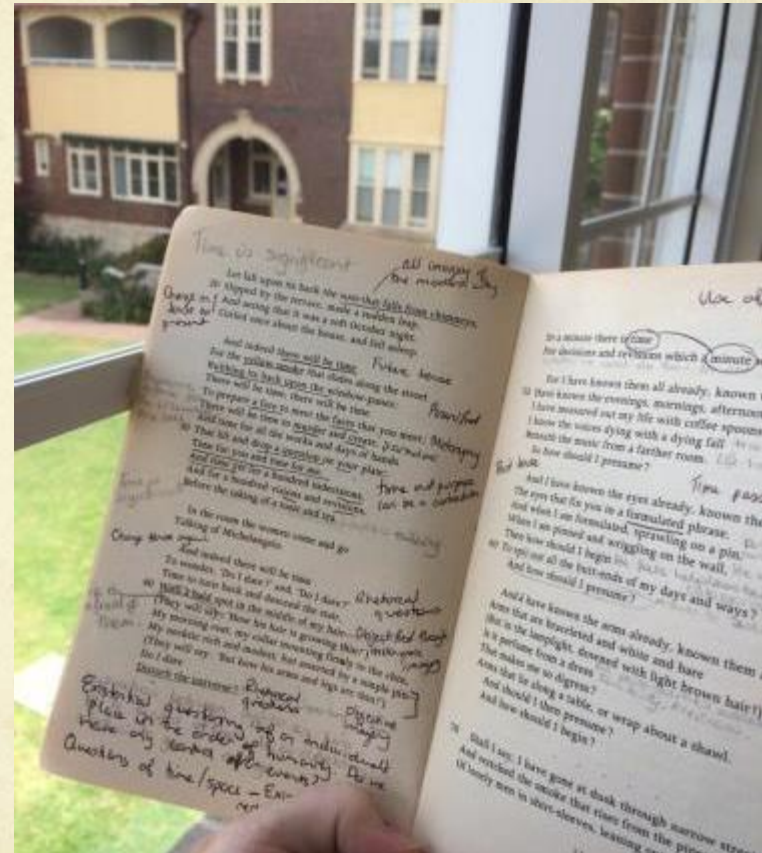
Each poem is presented to the class by the group and shared digitally.





# More ideas

- Printing the poems on A3 paper and taking the analysing them as a class.
- Sitting in a circle on the floor, or moving outside and allowing no distractions as you focus upon the words of the poem.
- Studying them in chronological order



# Connecting quotes to poems

Provide a series of quotes from philosophers that influenced modernism and get students, in pairs or individually, to link to ideas/quotes to ideas in the poems.

Have them justify from the poem how it is exemplifying the quote provided.

- “Thoughts are the shadows of our feelings—always darker, emptier and simpler”. Nietzsche
- “When we are tired we are attached by ideas we conquered long ago”. Nietzsche
- Freud: “Neurosis is the inability to tolerate ambiguity”



# More Ideas

# Background to- T. S. Eliot

Thomas Stearns Eliot (1888-1965) was born in St Louis, Missouri in the USA but moved to Britain in 1914 and became a naturalised British citizen in 1927. He began courses at Harvard University in 1906, and after graduating served as a philosophy assistant at Harvard for a year and then left for Sorbonne, in France, to study philosophy. From 1911 to 1914, Eliot returned to Harvard to deep his knowledge with further study in philosophy and studied Sanskrit. He was to take his final exam oral exam for his Phd but the outbreak of World War One interrupted his studies. He married Vivienne Haigh-Wood and took a job in London, England and then remained in England. Eliot was a highly academic and creative individual and it is both his intellectualism and creativity that imbue all of his poetry.



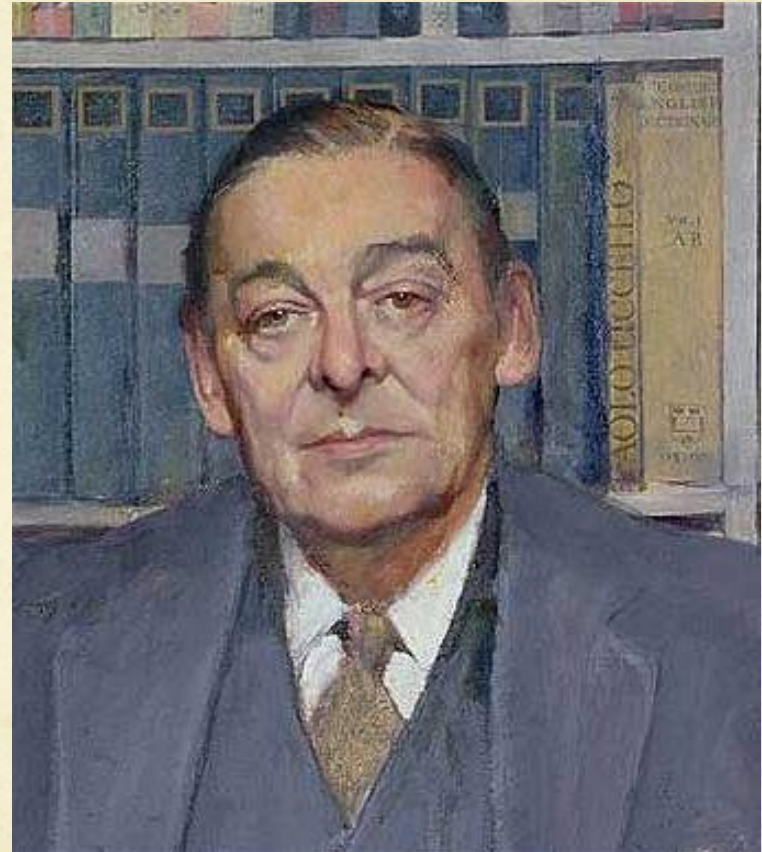


- It was around 1914 that T. S. Eliot began his friendship with the poet Ezra Pound, who recognised Eliot's potential and worked to have him published. His first important poem published was "*The Love Song of J. Alfred Prufrock*" in 1915. His first book of poems, *Prufrock and Other Observations*, was published in 1917. He quickly became known as a leading poet, whilst maintaining his day job and also writing literary criticism.
- It was Eliot's 1922 publication of "The Waste Land" that garnered significant interest from the public. These poems focused upon the post-war disillusionment spreading across Britain and further Europe. It was after this time that Eliot founded the journal *Criterion* and then joined the publishing house Faber and Faber. This allowed him to establish a basis for his publishing for the rest of his career. For his vast influence in poetry, criticism and drama T. S. Eliot was awarded the Nobel Prize in Literature in 1948.

# Comments on Eliot

Igor Stravinsky stated Eliot was “not only a great a sorcerer of words but the very key keeper of the language”.

Northrop Frye stated, “A thorough knowledge of Eliot is compulsory for anyone interested in contemporary literature. Whether he is liked or disliked is of no importance, but he must be read”.





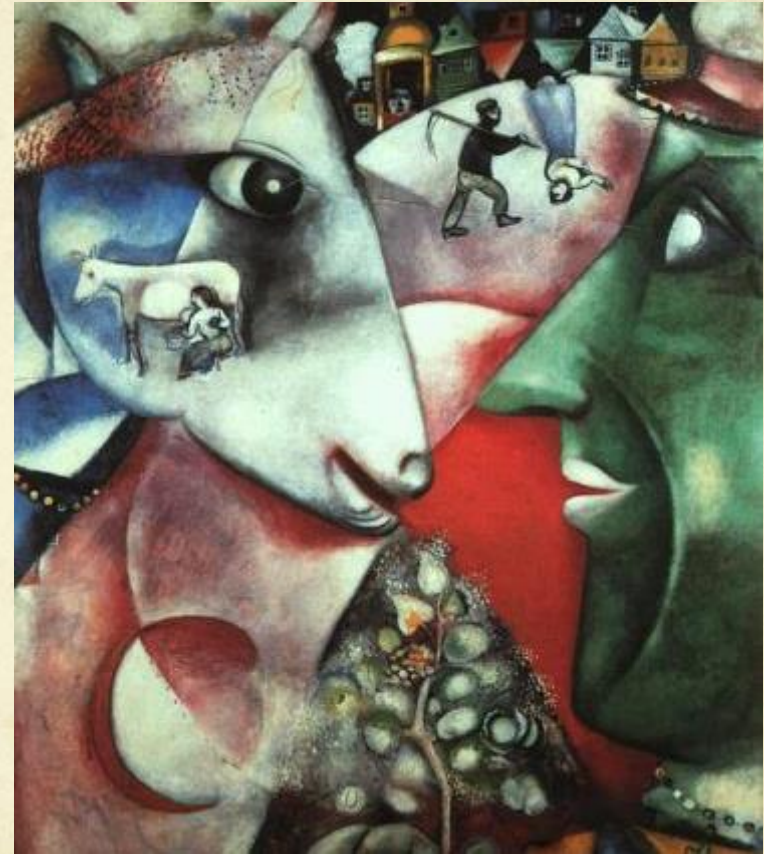
# Modernism and Eliot

Louis Menand in his article “T. S. Eliot and Modernity” (1996) defined modernism as a reaction against the modern. Eliot’s poetry can be clearly seen as a reaction to his relationship with the modern world in which he lived. He was largely critical of the tendencies of modern liberalism, secularism and laissez-faire. Eliot believed that his culture revolved around romanticism and this he saw as a style to be challenged. The romantic optimism and belief in art as a salvation for society was lost and replaced by the cynical, pessimistic but truth-seeking modernists.





Eliot's poetry can be viewed as providing a critique of the modern world. His critique is marked by scepticism and unique imagery, using contemporary objects and vernacular to challenge his audience's perceptions. In 1945 Eliot wrote: "A poet must take as his material his own language as it is actually spoken around him". He believed in providing a fresh expression of language that reflected the changing English society. He used the materials of the modern city to create a new aesthetic quality to his language. Eliot's poetry focused upon the paradoxes of humanity. The period post WW1 was a time of great spiritual, intellectual, emotional and physical turmoil and Eliot's poetry encapsulates





Eliot believed that his poetry would not only report events but be the event itself. His poetry was a process of living by thought. It is marked by an awareness of the disorder, futility, the meaninglessness, the mystery of life and suffering. Writing during, between and after two world wars greatly influenced Eliot's perspectives on life and living. His poetry is marked by an obliqueness, an allusiveness and controlling detachment. He uses his poetry to provide a mediative approach to modern life. Modernism was a response to the changes in Western Society around the turn of the twentieth century as industrialised and fast-growing cities resulted in individuals become alienated and seen as utilities in this modern world.



# Key Influences

It would be useful to review some of the key influences upon Eliot's poetry: Dante and World War One.

Eliot believed that Dante's language was 'perfection'. Thus when Eliot wanted to write with an economy of words and a verbal beauty and elegance he used Dante's works as inspiration. He loved Dante's "clear visual images and concise and luminous language".





# Poetic Devices

FLIRT	Term or Technique	Definition	Examples
Form & Structure	Free Verse		
	Sonnet		
	Ballad		
	Stanza		
	Couplet		
	Quatrain		
	Enjambment		
	Caesura		
Language	Alliteration		
	Assonance		
	Consonance		
	Onomatopoeia		
	Euphony		
	Cacophony		
	Anaphora		
	Asyndeton		
	Repetition		
	Juxtaposition		
	Oxymoron		
	Metonym		
	Synecdoche		
Imagery	Connotation		
	Denotation		
	Simile		
	Metaphor		
	Personification		
	Anthropomorphism		
	Motif		
	Symbolism		
Rhythm & Rhyme	Meter		
	Iambic		
	Trochee		
	Rhyme scheme		
	Rhyming couplets		
	Alternating rhyme		
	Blank verse		
Tone & Mood	Tone		
	Mood		
	Poetic voice		

# The Love Song of J. Alfred Prufrock

The persona, J. Alfred Prufrock, is offering the reader a 'stroll' through the depths of Prufrock's conscious and subconscious thoughts as they contemplate a physical walk to where the women meet. At a literal level, the poem is about a middle aged man, "with a bald spot in the middle of my hair" contemplating a walk through the "certain half-deserted streets" and "restless nights". He is in search of a woman to whom he will ask an "overwhelming question". It appears that the question is of more importance to him than possibly to her, however, it is his impotence to make a decision and the confusion of his mind that feature throughout the rest of the poem. At the end of the poem the Prufrock has not gone walking or asked the question he set out to ask.





# Unpacking the poem

One understanding of the poem is that it portrays Prufrock as the twentieth-century everyman figure, the new modern man. The protagonist is consumed by anxieties and questions and paralysis of decision-making in response to an existential questioning of an individual's place in the order of society? The audience are led to question whether we as individuals have any control over events within our lives.

- Highlight all the rhetorical questions contained within the poem.
- Discuss the evidence from the poem that explores an existential questioning of an individual's place within the order of society. Use at least three pieces of evidence in your discussion.

Another interesting feature of T. S. Eliot's poetry, which is apparent in this poem, is his references to images of the modern world. Consider Eliot's context, early 20<sup>th</sup> century, and the changes occurring within this society.



Highlight within the poem any references to Eliot's context. What is the effect of these within the imagery of the poem?



Another specific idea present within this poem is the notion of time and space. Prufrock's focus is upon movement towards meeting a woman and asking a question. However, time is fluid concept within the poem, as past, present and future are all treated subjectively within the poem. There is a confusion of tenses within this poem, focusing the audience on a constant questioning of time and where we as an individual are positioned within time

- Read through the poem focusing on the references to time and highlighting each time the tense changes.
- What is the effect of tense variation on your reading of the poem?



# Preludes

A prelude is a short musical form. It can be seen like a preface in literature, introducing a text or being read as it's own form of text. 'Preludes' was composed between 1910-11 in France and the USA, and published in 1917. The poem is separated into four irregular stanzas and each provides a vignette of humanity within the newly formed city.

## ○ Stanza I

The opening stanza portrays the end of a city day through a series of negative and 'life-draining' adjectives, "grimy", "withered", "broken" and "lonely". It is the end of a day, but represents more.

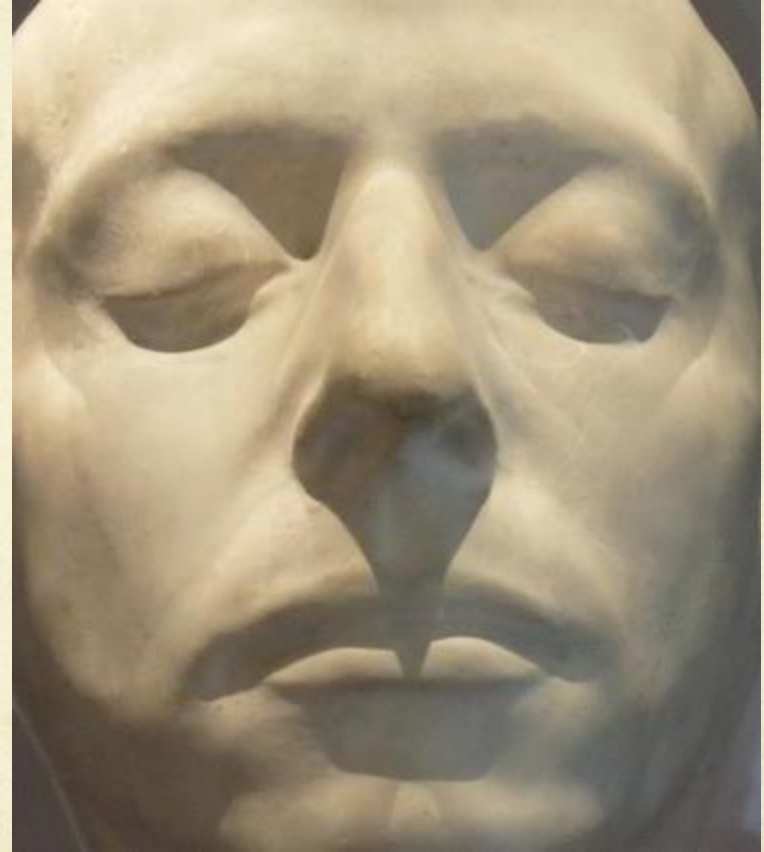
Consider the use of alliteration and sibilance within this stanza.



# Stanza II

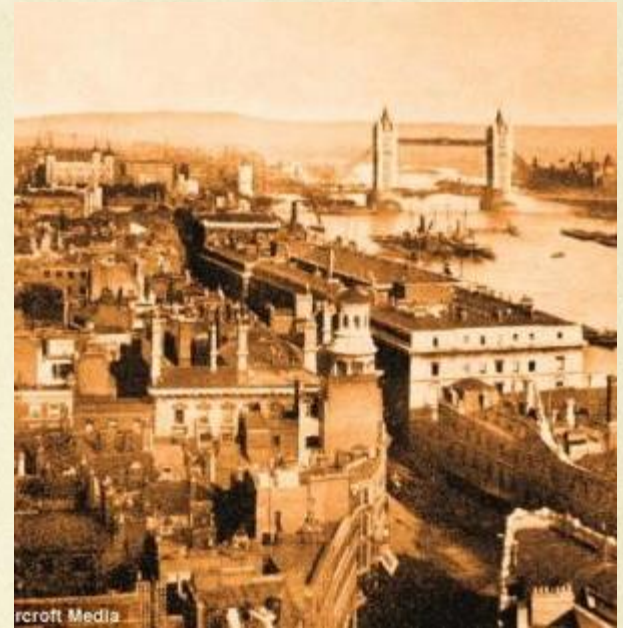
The stanza opens by referencing the morning and consciousness arriving simultaneously. This personification allows the reader to make the link to a broader comment on humanity as our expectation of the freshness of morning is quickly subverted by the “faint stale smells of beer”. Eliot overlays a cynicism and pessimism of his era, both academically and in the broader society, onto any positive expectations that individuals may have held for the era.

Eliot’s focus on the masks of people within society continues his critique of the dual nature of humanity. “With the other masquerades that time resumes, one thinks of the hands that are raising dingy shades in a thousand furnished rooms” concentrates the reader on the projection that times can change but can’t deny the dulling and dirty reality.



# Stanza III

This stanza narrows the focus from the degrading nature of the surrounding city onto the individual. Opening the stanza with the repetition of the second person “you” followed by a past tense verb personalises the intention of this stanza. The initial two stanzas have been in the present tense and now the tone changes with a move to the past tense verbs, “tossed”, “waited”, “crept”, “flickered”, “curled”. Here Eliot provides a reflection on the state of humanity and his despairing image of “the thousand sordid images of which your soul was constituted”. This focus on the value and worth of humanity furthers one Eliot’s main concerns within his poetry, and causes the reader to wonder what this poem is a prelude to.





# Stanza IV

In Stanza IV we return to the cityscape and combine Eliot's contemplation on humanity into his depiction of a grimy and "blackened" world. The ending of the stanza focuses on an image of cynical acceptance and survival, "Wipe your hand across your mouth, and laugh; The worlds revolve like ancient women gathering in fuel in vacant lots". It is as though the persona has seen the worst of the world and decided that laughing at it and focusing on personal survival is the best response. There appears to be an acceptance of the futility of life and an inability to halt time or the progress towards this state.

- Explore the use of time within the poem.

# Rhapsody on a Windy Night

- The poem 'Rhapsody on a Windy Night' has a lyrical quality to it, as it has a momentum, which causes the reader to dance through the time ordered memories that Eliot composes. However, these memories are not joyous nor does time mark pleasant occasions. The poem appears to follow the musings of the persona's mind and this mind is dry, dusty and dead. A clear level of fatalism and futility is presented within these musings. Again the relationship between time and our place features in this poem but similarly the poem deals with questioning the value and worth of humanity within a modern society. All of these musings are placed within the sphere of memories and what the "light" or "lamp" can illuminate from these memories.



# Stanza One

A feature of this poem is the ordering of stanzas by references to time, “Twelve o’clock” or “Half-past one”. This allows for an ordering of each memory or musing as the persona, either physically or through memories, walks the streets. Memory is personified on many occasions throughout the poem, “Dissolve the floors of memory And all its clear relations,” and “...the dark Midnight shakes the memory As a madman shakes a dead geranium”. The persona discovers that at midnight all his memories return to haunt him and as these memories return they are given power, life, to challenge as they desire.

Note the simile in reference to the street lamps, “Every street-lamp that I pass Beats like a fatalistic drum,”. Street-lamps were a marker of the modern city, one that allowed people to access the night in ways impossible before all the city streets were lit. These lamps were evenly spread out across the city and here Eliot conjures the image of each lamppost being another beat of a fatalistic drum.

- Is Eliot making a comment about the influence of modernity on humanity? How is this impression continued throughout the poem?



# Stanza Two

- Again this stanza begins with a reference to time, “Half-past one”. An hour and half has progressed since stanza one and the street-lamps are now given a life of their own. The personification of the streetlamps and use of direct speech, “The street-lamp sputtered, The street-lamp muttered, The street-lamp said, ‘Regard that woman...’” imbues life into the street and gives the symbols of modernity the power of life.
- The repetition of past tense verbs, “sputtered” and “muttered” builds the image of remembrance within the memories of the persona. Eliot has the streetlamp ‘warn’ the persona of the woman whose “corner of her eye twists like a crooked pin”. The woman’s dress “Is torn and stained with sand”, suggesting she is of ill repute but it has been time, ‘sands of time’, that have caused this appearance. Again Eliot uses symbolism to weave the impact of time and our relationship with time into this stanza. The final image of the “crooked pin” suggests danger and provides a warning to the reader.



# Stanza Three

This stanza opens with the personification of memory, “The memory throws up high and dry A crowd of twisted things”. Combining a personified memory, with the vernacular cliché “high and dry” and then the repetition of the symbolism of danger “twisted things” creates a dramatic opening to the third stanza. Eliot is building the momentum of this poem and challenging us through the fragmented memories and caustic imagery. The reader is consistently challenged to re-evaluate their understanding of the memories and question what Eliot is saying about humanity.



The image created through “As if the world gave up the secret of its skeleton, stiff and white” focuses the persona again on humanity. The adjectives and verbs used in the visual imagery of the factory yard, “broken”, “rust that clings”, “hard” and “curled” create a vignette of a humanity and society ready to “snap”. Ending the stanza on the plosive consonant “p” abruptly ends this memory.



# Stanza Four

Stanza four returns to an opening with time, “Half-past two”. The night has progressed and again the street-lamp is personified to warn of what is needed to survive in this world. The imagery of a street cat, surviving through instinctive behaviours on the street is continued through the child, who is also reduced to survival behaviours. The cat “devours a morsel of rancid butter”, the image of a cat happily eating butter that is passed its prime reinforces its desperation. The introduction of the first person, “I” in this stanza personalises the image of the child. We hear Eliot’s voice in the line, “I could see nothing behind that child’s eye”. Eyes being ‘a window to the soul’ and the where ‘life’ is normally seen furthers the imagery of a dying world.





# Stanza Five

An hour has passed since the last stanza and the street lamp is again sputtering and muttering. In this stanza there is a return to the references to the moon, “regard the moon, La lune ne garde aucune rancune”. Translated this means “The moon holds no grudge”. The moon does not hold the memories of the nights and instead “winks a feeble eye” and “smiles into corners”. The personification of the moon again imbues life into objects that provide light in this darkened world. All the memories are regarded as “dust”, alone and stale. The ending lines of this stanza provides a plethora of scents, smells and odours through olfactory imagery made more powerful by the anaphora of “and” building an image of an absence of fresh air and life in these memories.



# Stanza Six

The final stanza finishes with a series of short lines. Time has progressed another half an hour, as the personified lamp announces, “Four o’clock”. The shortened lines and one word sentence “Memory!” suggests the persona’s world is becoming constrictive, as memory has led him here and there is no escape. The final lines list images of normalcy and the ending of a day, “The bed is open; the tooth-brush hangs on the wall, put your shoes at the door, sleep, prepare for life”. An apparently ‘normal’ and ‘mundane’ ending of the day is subverted by the persona in the final line “The last twist of the knife”. This negative final image leaves the audience questioning as the ‘rhapsody’ is completed.



○ What is the impact of Eliot's personified memories throughout this poem? How can you connect to this imagery?

○ How do you respond to this rhapsody? What images within the poem have greatest effect upon the audience?

# CRITICAL RESPONSES TO T. S. ELIOT'S POETRY

The syllabus states that students should “refine their own understanding and interpretations of the prescribed text and critically consider these in the light of the perspectives of others”. Although this module was intended to be a critical study of a text, students have tended to make others' perspectives their main focus in their responses. Personal engagement has been lost within a detailed overview of readings rather than critical readings or others' perspectives being used to support or challenge the students' own reading of the poems.



# Identifying Perspectives:

## For each poem construct a table

Some views on the poem 'The Love Song of J. Alfred Prufrock' are expressed below.

<p><b>J. Hillis Miller</b>  <i>Poets of Reality: Six Twentieth-Century Writers.</i> Cambridge, MA: The Belknap Press of Harvard UP, 1965          -Time and space</p>	<p>"If all space has been assimilated into his mind, then spatial movement would really be movement in the same place, like a man running in a dream. There is no way to distinguish between actual movement and imaginary movement. However far Prufrock goes, he remains imprisoned in his own subjective space, and all his experience is imaginary".</p> <p>"Time, like space, has only subjective existence for Prufrock. As a result, past, present and future are equally immediate, and Prufrock is paralysed".</p>
<p><b>David Spurr</b>  <i>From Conflicts in Consciousness: T. S. Eliot's Poetry and Criticism.</i> Urbana: University of Illinois Press, 1984          -The power of language</p>	<p>"The speaker's failure to master language, "It is impossible to say just what I mean!" leads in this case not to a statement on the inadequacy of words themselves, but rather reflects upon the speaker's own impotence".</p>
<p><b>Roger Mitchell</b>  <i>From A Profile of Twentieth-Century American Poetry.</i> Ed. Jack Myers and David Wojahn. 1991. Southern Illinois UP.          - Role of individual within society</p>	<p>"J. Alfred Prufrock is not just the speaker of one of Eliot's poems. He is the Representative Man of early Modernism. Shy, cultivated, oversensitive, sexually retarded (many have said impotent), ruminative, isolated, self-aware to the point of solipsism."</p> <p>The speakers of the poems "look out on the world from deep inside some private cave of feeling, and though they see the world and themselves with unflattering exactness, they cannot or will not do anything about their dilemma and finally fall back on self-serving explanation".</p>

# Consolidating Notes

A student's ability to organise their notes for each poem, in a form that allows them to compose comprehensive critical responses is essential. Create a table for each poem. All five poems must be analysed in great detail.

Each concept row can then be written as a paragraph. The concept needs to be expressed as a topic sentence, so that you have practised expressing key ideas in a succinct and sophisticated form.



Poem:	<i>"The Love Song of J. Alfred <u>Prufrock</u>"</i>		
Concepts	Textual Evidence Analysed	Form & Construction	Contextual Influences & Critical Perspectives
Duality of humanity			
Value and worth of humanity			
Relationship between time and space			
Role of individual within society			
Power of language			

# COMPOSING A CRITICAL RESPONSE

To compose an effective integrated response, you must be able to develop a strong thesis or line of argument. This has been reinforced in the Notes from the Marking Centre:

In stronger responses, candidates **carefully considered arguments** and thoughtfully selected, **detailed textual references** to support a **perceptive thesis**.

Better responses **argued conceptually**, demonstrating a strong **personal engagement** with the poems and a perceptive understanding of the at least two poems. They were **informed by an evaluation of other perspectives**, but not preoccupied with them. They demonstrated an insightful understanding and **evaluation of context, language, form and ideas** – and produced detailed textual references in a sustained argument.

**Weaker** responses tended to be **descriptive**, only referring generally to poems. These responses were often **structured around discussion of themes** and displayed **limited textual reference** and a lack of cohesion.



## Helping Students Construct A Response

After ensuring you have a strong thesis/argument for your response the next area to perfect is the paragraph. Each paragraph must be conceptually driven and provide adequate textual analysis and detail to support the argument that you are composing.

When composing a paragraph ask yourself the following questions:

What idea about humanity is Eliot communicating? Ensure your concept is clear in your topic sentence.

What evidence do you have to support this concept? Provide direct textual evidence such as quotes or detailed references to the text

How is this idea being communicated? In other words explain which techniques or language choices, appropriate to the textual form, have been used to communicate these ideas?

What is the **effect** of this technique on the audience? What does it make us think/feel/understand? This should connect the reader back to the initial concept in your topic sentence.

**Why** is this idea being communicated? This will reflect the composer's **purpose**? Consider his **context** and what other literary critics have stated about this idea in Eliot's poetry.

Remember the **effect** element of the paragraph is often a discriminator for markers. Many students can write about techniques and provide quotes, but the depth of thinking you apply to the **effect** and its connection to the concepts within Eliot's poetry will distinguish your response from other student's responses.

# HSC STYLE QUESTIONS

“Despite differing responses to texts over time, ultimately it is the structure and features of a text that is most significant in evaluating its success”.

Explore the effectiveness of the poetic style of T. S. Eliot’s when evaluating his success as a poet. Refer to at least TWO of the prescribed poems set for study.

Evaluate the effectiveness of Eliot’s exploration of the relationship between individuals and their world within his poetry. In your response discuss ‘The Love Song of J. Alfred Prufrock’ and one other poem set for study.

“Through its portrayal of human experience, Eliot’s poetry reinforces the value of the individual”.

To what extent does your interpretation of at least TWO of Eliot’s poems support this view?



# Resources

## Journal Articles

- Crews, B. (December, 1998). Tradition, Heteroglossia and T. S. Eliot's "The Waste Land". *Atlantis* Vol. 20, No. 2, pp. 17-25.

Stable URL: <http://www.jstor.org/stable/41055510>

- Hart, M (Spring, 2007). Visible Poet: Eliot and Modernist Studies, *American Literary History*, Vol. 19. No. 1. pp. 174-189

Stable URL: <http://www.jstor.org/stable/4123638>

- Chinitz, D (March, 1995). T. S Eliot and the Cultural Divide. *Modern Language Association*. Vol. 110. No. 2. pp. 236-247

Stable URL: <http://www.jstor.org/stable/462913>

# Lectures from Yale and Oxford

<http://oyc.yale.edu/english/engl-310/lecture-10>

<http://oyc.yale.edu/english/engl-310#sessions>

<http://ww1centenary.oucs.ox.ac.uk/bookmark/open-yale-courses-modern-poetry-lecture-11-t-s-eliot-cont/>